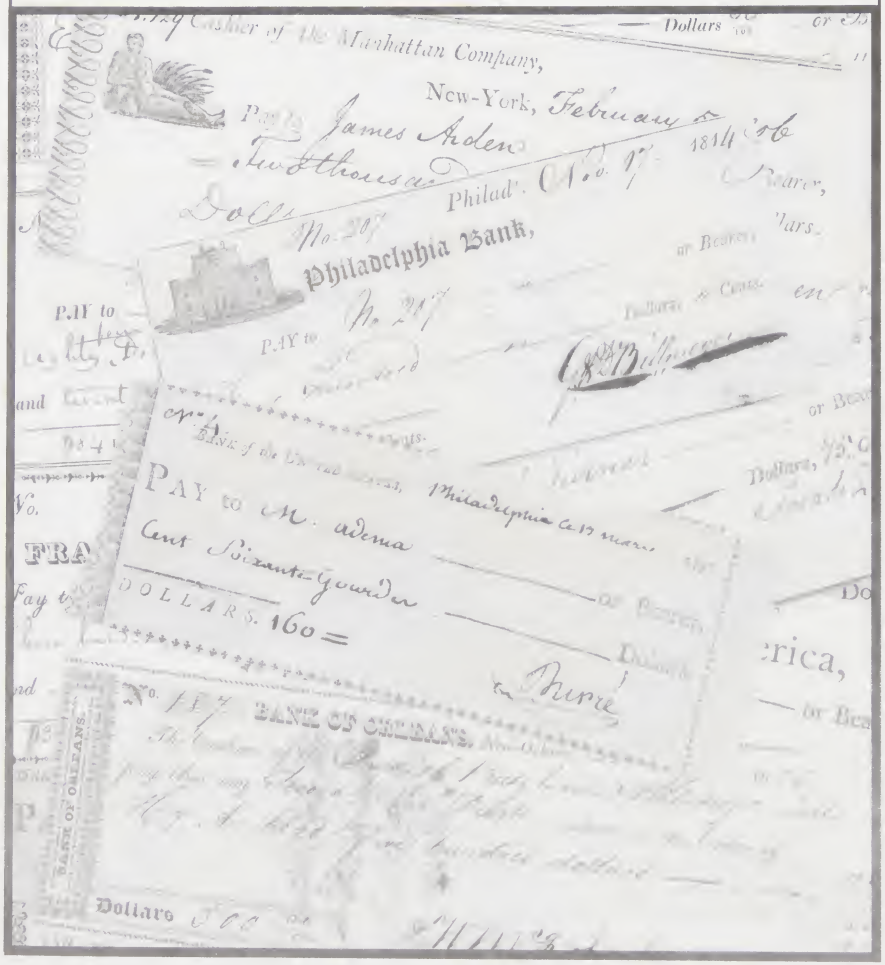
THE CHECK COLLECTOR

October-December 2004 **The Journal of** Number 72
THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.



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To our members:

Write something for *The Check Collector*! We need articles about checks, check-related subjects, and fiscal documents.

We retype all material. Illustrations require an **original** or a **good, clear, black and white copy, preferably as large as can be obtained**. Original checks sent in are copied and returned carefully. Any questions, ask the Editor!

To our advertisers:

Deadline for advertising copy to run in the January-March issue of *The Check Collector* is February 15.

The Check Collector is an effective means of reaching the check collecting hobby, and our membership of collectors and dealers of checks and related financial documents. It contains feature articles about checks and check collecting and news about the hobby.

Advertising orders must be paid in advance and shall be restricted to checks and related fiscal documents, publications, accessories and supplies. The ASCC accepts advertising in good faith, reserving the right to edit copy. Copy for ads must be camera-ready or the Editor will set it as best he can.

ASCC assumes no financial responsibility for typographical errors in advertising. However, it will reprint that portion of an advertisement in which a typographical error appeared upon prompt notification of such error.

All advertisements and payments should be submitted to the Advertising Manager at the address shown above.

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VISIT OUR WEB PAGE
http://members.aol.com/asccinfo

This quarter's cover illustrates checks from early in the history of the United States. They are part of the balance of the Harmon Weeks estate which was donated to the ASCC, and for which we are very grateful.

Read about three brothers who were active before and just after the Revolutionary War on page 20.

Advertising rates are as follows:
One quarter page $25.00/issue
Business card size $15.00/issue
$10 discount for four issues paid at once.

THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.

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Boone, IA 50036

Dues:
US: $13 per year
Canada, Mexico: $17 per year
Elsewhere: $23 per year

Security Printers Guide:
$5 in looseleaf form - order from William G. Kanowsky, address above.

Electronic form from Lyman Hensley free via e-mail or send diskette and return postage. Address above.

Membership Interests

1. Checks, general
2. Checks, USA
3. US Government Checks
4. Miscellaneous Fiscals:
   - Bank Drafts
   - Bills of Exchange
   - Certificates of Deposit
   - Promissory Notes
   - Warrants
   - Receipts
5. Checks, Great Britian
6. Checks, Canada
7. Checks, World
8. Travelers Checks & Money Orders
9. Specimen Checks
10. Ration Checks
11. Refund/Rebate Checks
12. Other
14. Counter & Modern Checks
20. Vignettes
21. Autographs
22. Railroads, Steamboats, Mining
23. Banking History
24. Security Printing & Printers
25. Check Protectors & Cancel Devices
26. Wells Fargo History
30. Stock & Bond Certificates
31. Revenue Stamped Documents
32. Emergency Scrip

Tweetsie
The East Tennessee and Western North Carolina Railroad
by Coleman Leifer

One of the more famous narrow-gauge railroads, The East Tennessee and Western North Carolina Railroad (ET&WNC) was chartered in 1866 and completed from Johnson City, TN to Cranberry, NC, a distance of 34 miles, in 1882. Cranberry, just across the Tennessee state line, was the site of an iron mine. In 1916, a 32-mile extension was built eastward to Boone, NC.

It was given the name "Tweetsie" because of the "tweet, tweet" sound of its locomotive. It was also called, irreverently, the "Eat Taters and Wear No Clothes."

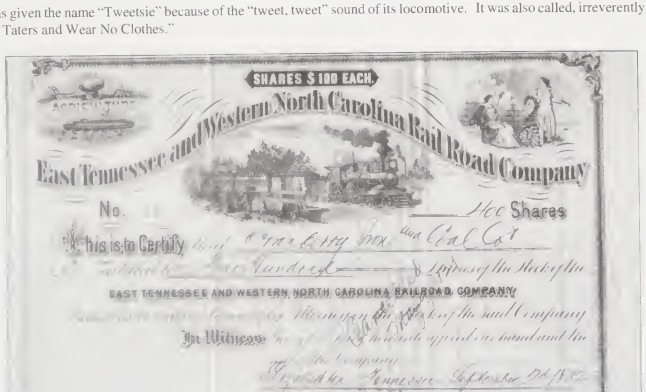

SHARES $ 100 EACH.
East Tennessee and Western North Carolina Rail Road Company
No.
160 Shares
This is to Certify
EAST TENNESSEE AND WESTERN NORTH CAROLINA RAILROAD COMPANY
In Witness

Figure 1. An 1881 certificate for 400 shares of Tweetsie stock.

The ET&WNC carried freight and passengers through the Appalachian and Blue Ridge Mountains until 1950. Eventually better highways brought competition from truckers and, in 1940, a torrential rain washed out a section of track in the Boone area. The line carried on ill-fly on gravel to mid-at Cranberry after the washout but on July 13, 1950, it came to an official end.

Two-spot Engine No. 12 was purchased by some railroad buffs and moved to a new home in Virginia. Her stay there was cut short, however, when Hurricane Hazel swept through the area and demolished the train's tracks. The new owners were forced to sell and Gene Autry, the movie cowboy, was the purchaser with the intention of using it in his movies.

In 1956, a local entrepreneur purchased the engine back from Autry and returned it to North Carolina. It was refurbished and moved to Blowing Rock, NC near its one-time terminus at Boone. It became the centerpiece of the new Tweetsie, a Western-style theme park. The engine still runs during the summer months on a three-mile track around Roundhouse Mountain in the foothills of the Blue Ridge.

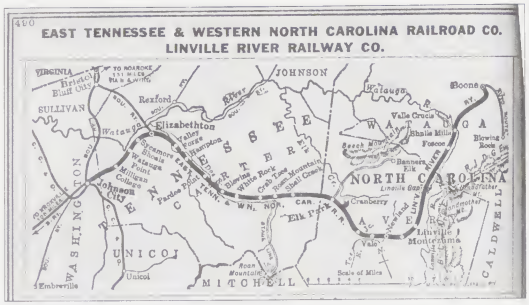


Figure 2. A map of the Tweetsie route, and a 1940 schedule showing some destinations unavailable due to track washouts.

In 1983, the Rail Management Corporation, an operator of short-line railroads, purchased what was left of the ET&WNC and now operates the East Tennessee Railroad, a freight line, on the original route between Johnson City and Elizabethton, TN.

When the ET&WNC reached the then isolated community of Boone in 1916 there was great rejoicing. One of the locals is supposed to have said that, before the railroad came, the only way to get to Boone was to be born there. Boone has survived the departure of the railroad and is now the site of the 14,000-student Appalachian State University.

Sources:

Buchanan Real Estate website: http://www.buchananrealestate.cc/guidebook/history/tweetsie.htm.
Rail Management Corporation website: http://rail-management.com/et.htm.
The Official Guide of the Railways (April 1941 issue), National Railway Publishing Co., New York

A Conversation Piece

This 1810 check is shown in actual size. No one was wasting paper.

Do you have any smaller checks?

Henry Runge

by Bob Hohertz

Henry Runge was born in 1816 in Bremen, Germany. He came to the United States as a young man and spent some time in Baltimore and New Orleans before opening a general store in a tent in Indianola, Texas. From there he branched out into shipping and banking. In 1845 he established the first private, unincorporated bank in Texas.

Runge married Julia Horning, another immigrant from Germany, in 1851. In 1858 he helped found the Indianola Railroad Company, traveling to Germany to obtain funding. Due to the Civil War work on the line was not begun until 1869.

In 1861, in response to disruption of coastal trade caused by the war, Runge moved to New Braunfels and set up a large water-powered cotton mill, using machinery imported from England. He adopted the English method of using children to work in the mill for long hours at low pay, bragging that he never heated it, and closed it down only three or four days in the winter due to weather. He also supplied cannons for defense of the Texas coast in 1862.

After the war, Runge re-established his business, H. Runge & Company, in Indianola, with branches in Victoria and Cuero. In 1866 he and his family moved to Galveston, where he engaged in shipping, merchandising and banking as part of Kauffman & Runge.

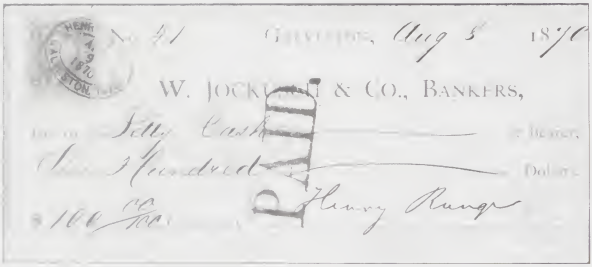


Figure 1. A check, written on W. Jockusch & Co., Bankers by Henry Runge in 1870. It was payable in currency.

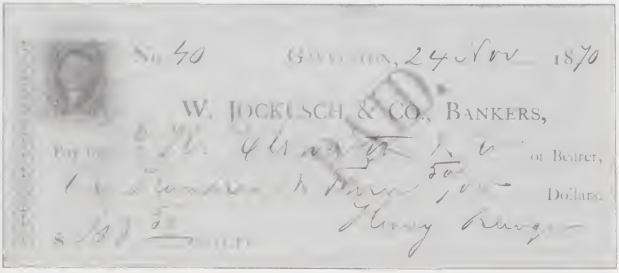


Figure 2. A similar check, payable in Gold. This one was printed in brown ink on toned paper, while the one specifying currency was printed in blue ink on white paper.

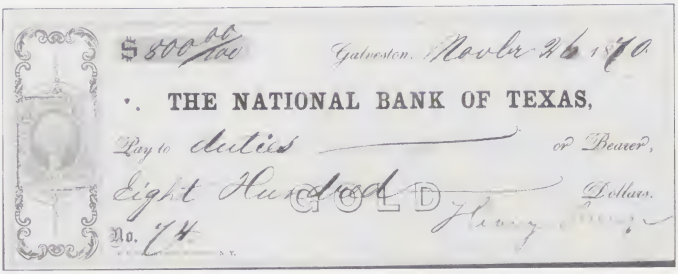


Figure 3. By the end of 1870 Runge was banking with the National Bank of Texas. The check, payable in gold, was printed by E.B. Clayton's Sons, Stationers, N.Y.

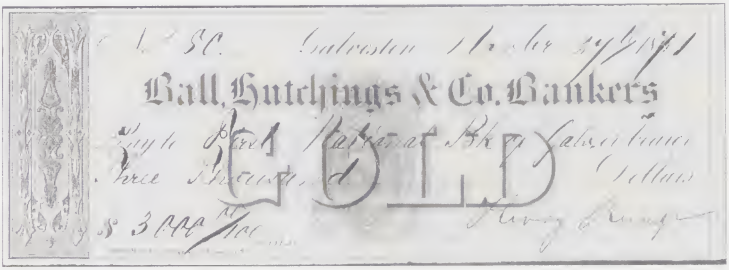


Figure 4. In 1871 Runge had an account with Ball, Hutching & Co., Bankers, as well. Ball, Hutchings & Company were dealers in boots, shoes, hairpins, scissors, dry goods and other merchandise in 1854. By 1858 they were engaged in private banking. The firm survived into the 20th Century as Hutchings, Sealy & Company.

This check was printed in green, with the word "GOLD" in gold, by Corlies, Macy & Company of New York. The imprinted revenue is RN Type B.

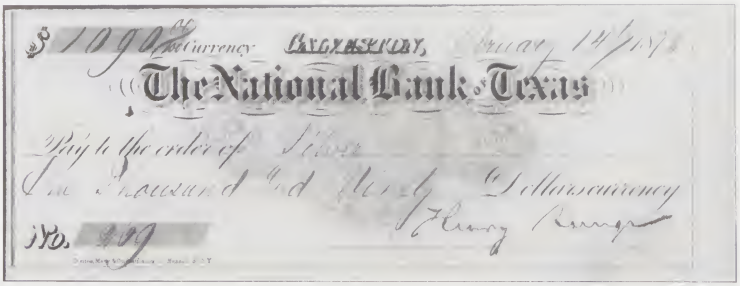


Figure 5. Corlies, Macy also printed this check for the National Bank of Texas. The imprint is Type C.

Runge died in March of 1873, leaving a 75 page will, reputed to be the longest ever entered into probate in Texas. His wife and children moved to Germany shortly thereafter.

Runge, Texas is named after Henry, but it was not founded until 1886 by H. Runge and Company on land they bought near Mineral Springs. It was granted a post office in 1887. The Runge Town Company managed it until it became incorporated in 1912.

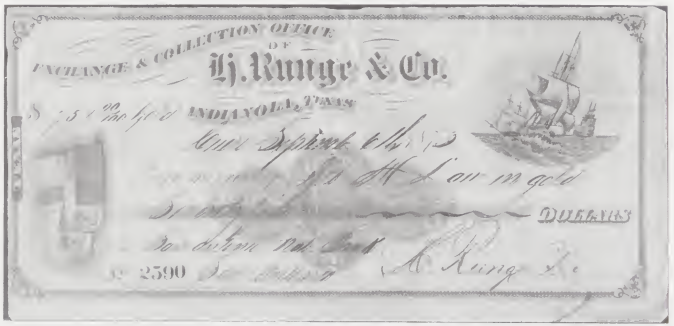


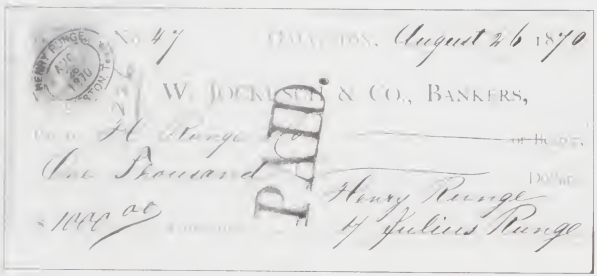
Figure 6. This draft on the San Antonio National Bank was issued in September of 1873, about six months after Runge's death. The vignette represents the company's interests in shipping and cotton.

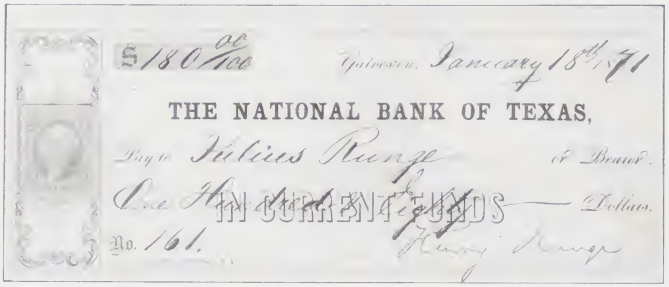
The draft was printed in red by Corliss, Macy & Company. The revenue imprint is Type D.

Postscript

Julius Runge was Henry's nephew. His parents emigrated from Germany to Texas in 1850, and Julius was born the following year. He was educated in Europe but returned to Galveston in 1867 and married his cousin Johanna, Henry's daughter. With initial help from his uncle/father-in-law he became prominent in merchandising and finance, and age 23 entered the firm of Kauffmann and Runge.

Julius was involved as an officer or director in almost every major project in Galveston. He was president of the First National Bank of that city as well. He became consul to the German Empire, an honor he held until he died in 1906.





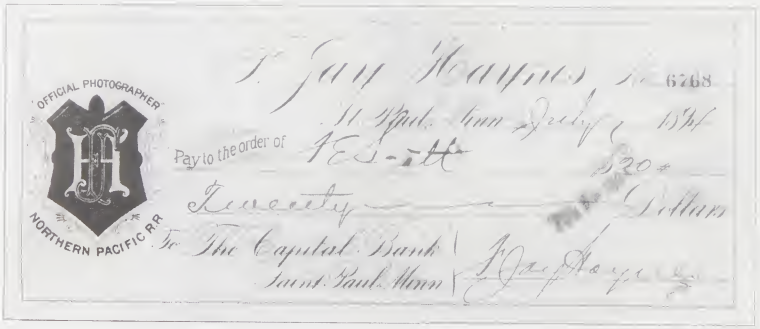
Figures 6 and 7. The check shown at the bottom of the preceding page was signed in the name of Henry Runge by his nephew/son in law Julius Runge. The one on this page shows Henry paying the twenty year old Julius $180 in current funds.

Bibliography

http://www.tsha.utexas.edu (various pages)
http://www.texasescapes.com/SouthTexasTowns/Runge-Texas.htm

A volume titled *The Runge Chronicles - A German Saga of Success* by Henry J. Hauschild was published in 1990. I have not seen a copy.

A Conversation Piece
courtesy of Jim Adams



Check signed by F. Jay Haynes (1853-1921). Haynes was born in Michigan where he began a careed in photography in 1874. He moved to Fargo, Dakota Territory, in 1879 and was hired as the Northern Pacific RR Company Official Photographer soon after. His job was to promote tourism along their route. He was given a railroad car converted to a rolling photography studio, allowing him to take many pictures of wildlife, forts, towns and other scenes that the NPRR used in their promotional material. He also promoted Yellowstone National Park and was allowed to begin a stagecoach transportation company to the park in 1900. He retired in 1916.

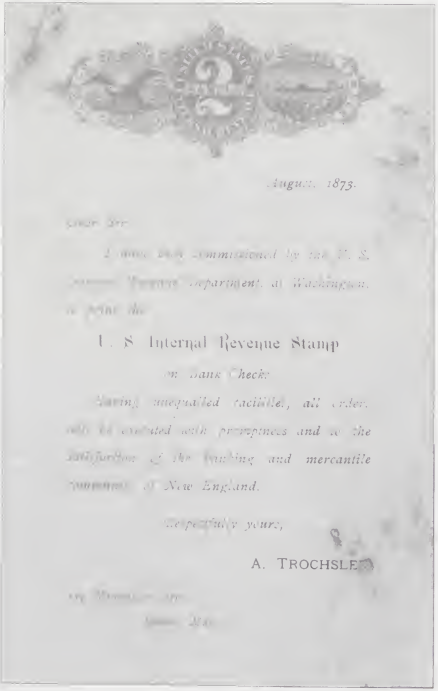
The Two Cent Revenue Stamped Paper of the United States, 1865-1883

by Ronald Lesher

(Part 16)

E. ALEXANDER TROCHSLER & COMPANY
ANNOUNCEMENT OF IMPRINTING CONTRACT

Advertising Sample


August, 1873.

Dear Sir:

I have been commissioned by the U. S. Treasury Department at Washington, to print the

U. S Internal Revenue Stamp

on Bank Checks

having unequalled facilities, all orders will be executed with promptness and to the satisfaction of the banking and mercantile community of New England.

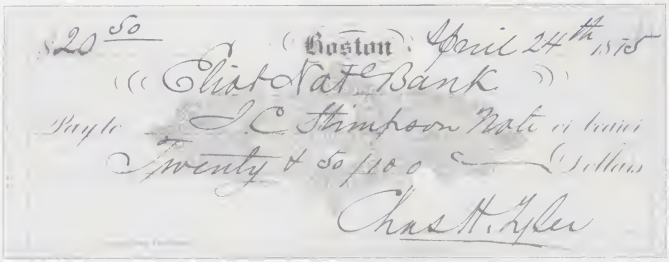
Respectfully yours,

A. TROCHSLER

Alexander Trochsler & Co. published this broadside to advertise that it had received a contract (probably effective July 1, 1873) to imprint revenue stamps on checks. Included in the advertisement is a stamp with the word SAMPLE in the design, an example of what the firm was imprinting on bank checks.

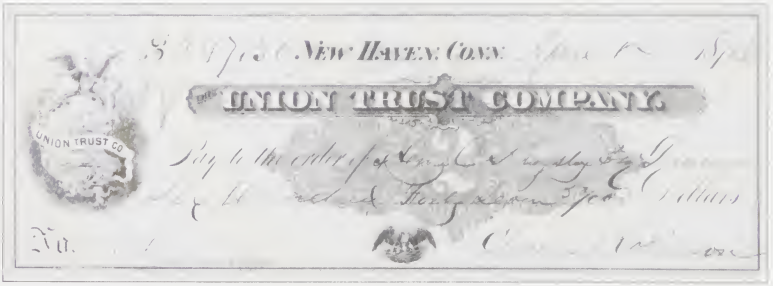
E. ALEXANDER TROCHSLER & COMPANY
TYPE N

Holographic Check



This is an unusual holographic check, in which the name of the bank was written in by hand.

Light Brown Stamp



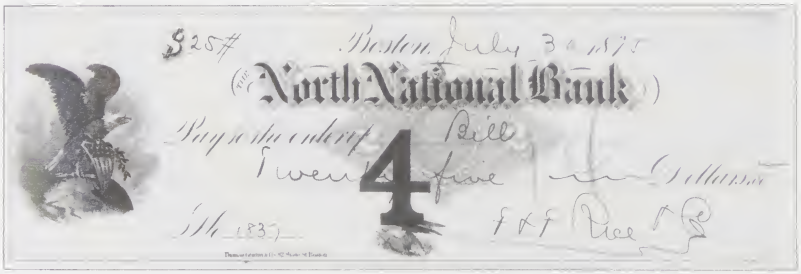
This truly Yankee design, featuring the U.S.S. Monitor in the right panel, was approved June 27, 1873. It has been stated often that the design originated in the Bureau of Engraving and Printing, as assertion that has not been substantiated by the exhibitor's research in the Bureau. All but two recorded users were in the New England states, where Trochsler was marketing his check imprinting business. Variation in the orange color is one of the characteristics of Trochsler's imprints.

[The bottom check is printed in purple.]

E. ALEXANDER TROCHSLER & COMPANY
TYPE N - IMPRINTED STAMP ON REVERSE OF CHECK

This is the only reported user of the Type N imprint from the state of Rhode Island and one of only two users of this design on the reverse of the check. The imprint was deliberately printed on the reverse of the check so that it would not compete with the delicate underprinting of George L. Claflin & Co.

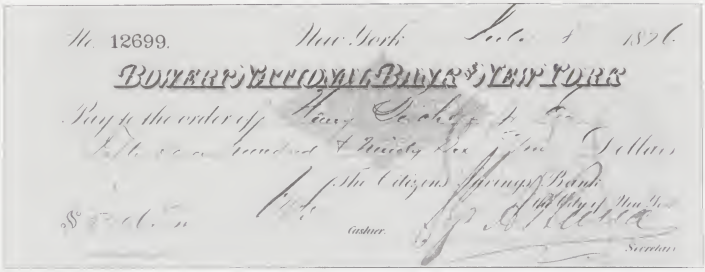
E. ALEXANDER TROCHSLER & COMPANY
TYPE M



The attribution of the printing of the Type M to A. Trochsler & Co. is primarily by inference. It is known that the distribution of users is primarily in the New England states. This, coupled with its use in the mid-1870's, the variation in color and the absence of other likely candidates, has led the exhibitor to link this second design to Trochsler. The design itself was developed by the Bureau of Engraving and Printing: the outer portion was resurrected in 1898 to produce a new design for imprinting checks. The clarity and crispness of the design may have been a deliberate attempt to replace the often muddied appearance of the Type N imprints.

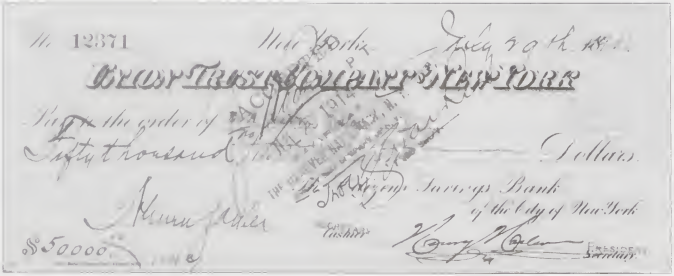
E. ALEXANDER TROCHSLER & COMPANY
TYPE M IN GREEN AND GRAY

Green



Not only is this the least-reported use of this design in green, it is also one of the few users of the Type M design outside the New England states.

Gray



The two different colors of stamps permitted the Citizens Savings Bank of New York City to differentiate between their accounts in the Bowery National Bank and the Union Trust Company. The check with the gray stamp is perhaps the most enigmatic item in the entire exhibit. Although imprinted during the time of the Trochsler contract in the 1870's, all known examples were used in 1914, over forty years later.

F. MOREY AND SHERWOOD
TYPE O

Only known used example from Preston, Kean & Co.

This design featured a two cent coin dated 1874 (the coins were actually discontinued by the mint in 1873). The design was created by the Bureau of Engraving and Printing and used by Morey & Sherwood of Chicago for imprinting checks. Only 107,084 were printed during the months of September and October 1874. In spite of a recent find of 56 examples used in Iowa, this design remains the scarcest of all the two cent types of stamped paper. Only 15 unused examples are known today in collector's hands.

This is the sixteenth installment in a continuing series which will eventually reprint Ron Lesher's gold-medal winning exhibit of two-cent Civil War revenue stamped paper. It will be continued in the next issue.

Comments in brackets were added by the Editor when it was not obvious from the text as to the color of the checks and/or imprints.

Designer Checks: Collectibles and Works of Art

by Saul Zalesch

I have never collected checks or met anyone who does. I have, however, been saving for ten years ads for designer checks. I finally got these organized in an album last week. Wondering if people collected these checks I went on-line and got in touch with Bob Hohertz. He informed me that serious check collectors despise designer checks, and that a few years ago guest editorials in *The Check Collector* "lambasted them as killing the hobby." This put me on familiar ground. I've observed such reactions in many fields of collecting. Young collectors are always bringing new kinds of specimens into their hobbies. They do this because the collectors who preceded them have already acquired the "gems" of the field. New collectors can only assemble respected collections if the specimens available to them become similarly prized. Moreover, like their predecessors, many enjoy blazing new trails of collecting. Established collectors preserve their dominance, and the monetary value of their treasures, by resisting efforts to enlarge the pantheon of prize specimens. Their efforts usually fail.

This phenomenon has been further fueled by the growing acceptance of and admiration for popular culture. All kinds of popular ephemera, celebrities, and tastes have started coexisting with or replacing the high-culture examples that once dominated American society. Stamps now tend to honor movie stars and popular events more often than politicians or authors. Designer checks are the pop counterpart to historical checks. They are in some way a cheapening of the field of check collecting in that specimens have no intrinsic historic interest, but they open a broad new vista for the field by making aesthetics and topicality important factors for judging the collectibility of a check.

Collectors should view designer checks from still another perspective. Checks signed by historical figures rarely come people's way, but most everybody encounters ads offering designer checks. These ads will eventually suggest to some the idea of collecting checks. They will start with these colorful and varied specimens. If they are real collectors, however, they will want to learn about checks of all kinds. Designer checks offer a means of attracting new collectors, providing the fresh blood that every hobby needs to avoid stagnation. Check collectors should not shun these designer checks but try to understand their potential desirability and ramifications, and work to improve the quality of these checks. Today's designs are generally mediocre. Manufacturers typically use generic designs so that they can make the cheapness of the checks their chief selling point. Image Check offers two boxes of 200 checks each for $7.98; Checks Unlimited, 200 checks for $3.50; the Check Gallery, two boxes for $7.90. I believe that should the quality of the design and manufacture of these checks be carefully nurtured, they will someday be among the most interesting, colorful, and challenging collectibles of the 21st century. What will make them so challenging is that unlike cancelled checks, they belong to that rare category of ephemera that I call "hyper-ephemera," items that people carefully destroy to prevent them from falling into the wrong hands. Moreover important people, those whose checks get preserved, seem unlikely to use designer checks.

Designer checks are not yet readily available to collectors; when I recently looked for "designer checks" on ebay, none turned up. This means that in considering collecting them we are starting not yet even on the ground floor; we must dig the hole for the foundation upon which the structure of collecting these checks will arise. This means thinking about why we should collect them—what benefit these ephemera will provide to posterity—not how to find, evaluate, or display them.

There are two main reasons to collect designer checks: a) because you find them interesting and want to own them; and b) as evidence of contemporary aesthetic and topical tastes. The latter is my concern. The documentary value of designer checks seems obvious to me, but I have learned that each new kind of ephemera must be explained and justified. No matter how many kinds of once-despised ephemera become standard sources for historians—good examples include trade catalogs, broadsides, and entertainment programs—scholars look askance at items that differ even slightly from what they have become accustomed to studying. When I began collecting perfume cards in 1993, other scholars at the Winterthur Museum, where I was staying, viewed them with disdain until I explained that they were the modern equivalent of trade cards. Non-collectors continue to refuse to recognize the historical value of any but the most familiar ephemera. Pioneering collections are ridiculed until they become valuable or prove outstandingly useful to large numbers of scholars. Even then, should the pioneering collector thereafter turn to something new, he or she will not be assumed to be prescient, merely as eccentric as ever. Only the collectors most devoted to preserving and publicizing artifacts of our history and culture persevere. It will be no different with designer checks.

The 150 or so different ads I have gathered permit me to present a brief quantitative and qualitative survey of the field. These ads are rare because most were inserts in direct mailings or newspaper ad sections. These usually go right into the

trash. The earliest ad I have is one from July 1991 for Current Checks, of Colorado Springs, a company allied with or the same as Checks Unlimited. I have 26 of their ads. The other major check issuers are Check Gallery (20 ads), of Baltimore; Checks in the Mail (16), of New Braunfels, TX; Designer Checks (19), of Birmingham, AL; Image Checks (20), of Little Rock; and The Styles Co. (29), of Lake Forest and Huntington Beach, CA and Belair, MD. Smaller makers include Artistic Checks (6), Classic Checks (3), and Custom Direct (5). I have not conducted an exhaustive survey of the ads, but there appears to be little difference among them insofar as the kinds of designs they offer. I am not ready to speculate if distinct patterns differentiate the manufacturers.

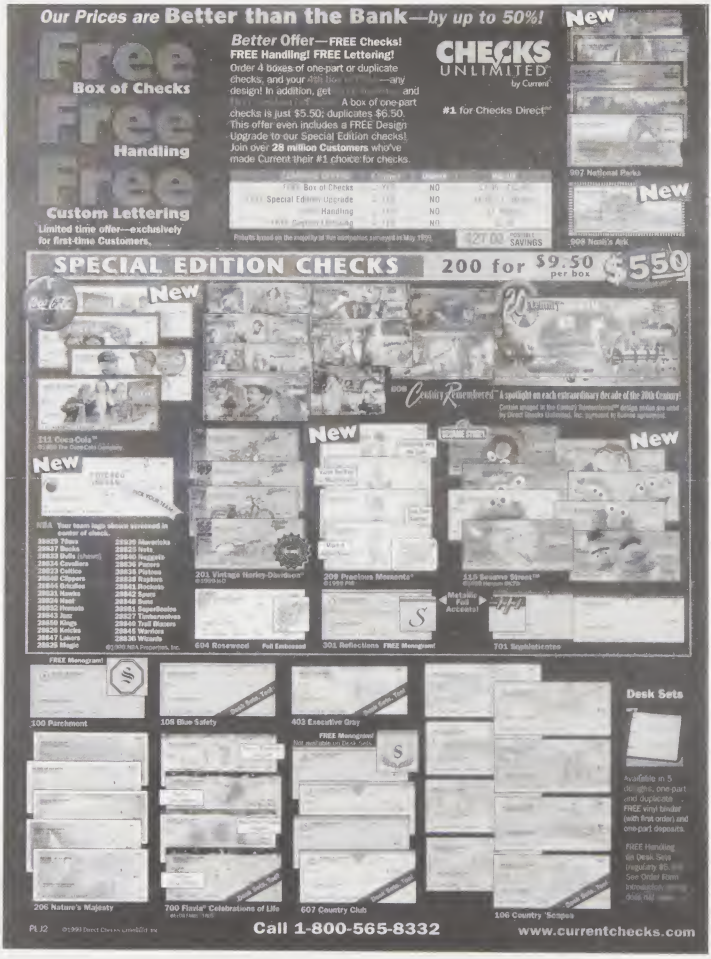
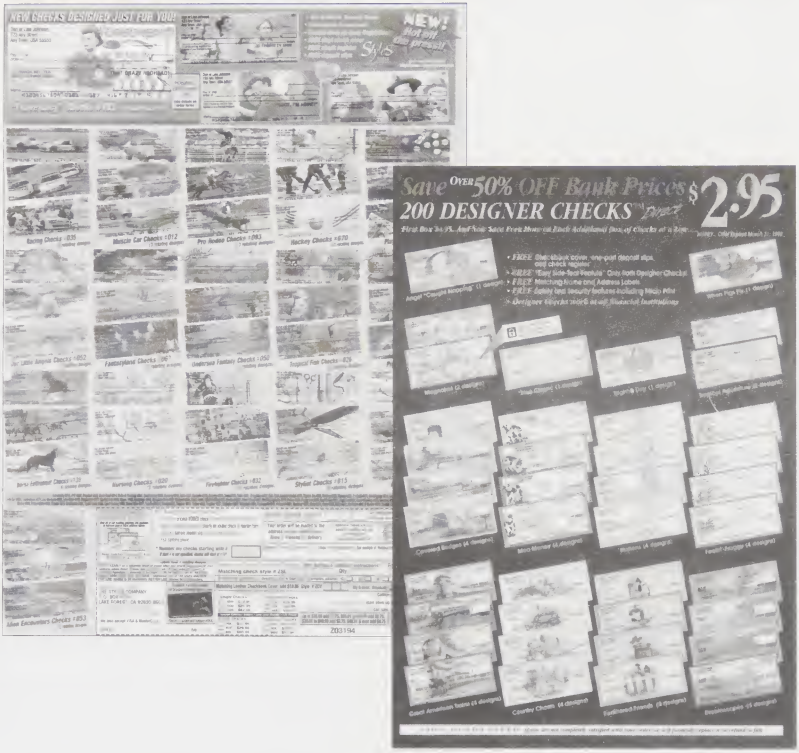


Figure 1. An advertisement from Checks Unlimited™ by Current.

Figures 2 & 3 Elvis, Betty Boop and pandas on checks offered by Checks in the Mail, plus World Wildlife Fund and others from Image Checks.

Being an art historian, I can say that the checks offered are miniature works of art. We should consider them prints, or mini-posters. Just as there are huge differences in quality to be found within traditional categories of art, check designs range from the cheesy to the elegant. Of course, one person's Cheez Whiz is another's brie. Some designs that I find cloying probably touch others as deeply moving. All I feel justified in asserting is that quite a few designs are attractive or interesting enough to belong in a sophisticated check collection.

The main problem I see is that those checks that strike me as most interesting sometimes seem poorly suited for check duty. I reproduce several of these. Their designs overwhelm the information written or typed upon them and the signatures. They are impressive works of art, or artifacts, but are they good checks? Collectors will have to begin reconciling different potential appeals and limitations of various kinds of checks. Designer checks will be an important part of check collecting. Collectors are advised to begin incorporating them into their thinking about what check collecting is all about and the future of the hobby.



Figures 4 & 5. Advertisements from The Styles Company (top) and Custom Direct (bottom).

Editor's Note:

Mr Zalesch, Louisiana Tech University, is not a member of the ASCC. He kindly offered to write this article for us, perhaps in order to shake our preconcieved ideas and get us to take a fresh look at some things around us.

I certainly hope I did not ever say that we "despise designer checks." They are attractive, and make writing out bills a bit less of a chore.

In the July-September 1995 issue of TCC we ran an article decrying the proliferation of colorful personal checks and expressing the hope that the hobby will not move "in the direction of sports card collecting." In the following issue one of our members defended sports card collecting, but did not appear to want to get into the argument on designer checks otherwise.

I will be happy to run comments from our members on this issue. Do you include designer checks in your collection?

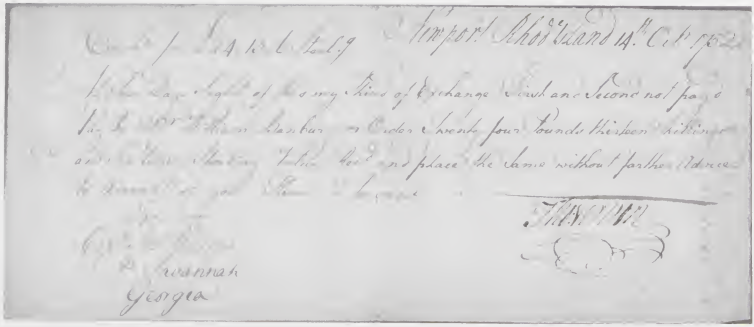
The Vernon Brothers
from Google search

The same group of checks that supplied the examples shown on the cover of this issue contained several examples of colonial and very early national documents. I noticed that some of these were made out to or signed by three different Vernons - Samuel, Thomas and William. Assuming that such a prominent family would be mentioned somewhere on the internet, I turned to Google. The most useful result was the following:

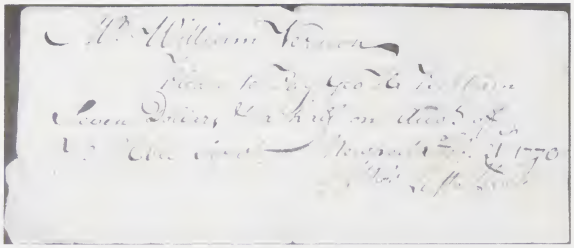
"The Vernons, William, Samuel, and Thomas, were influential merchants of the 18th and 19th centuries and engaged in maritime trade from their base of operations in Newport, Rhode Island. William and Samuel formed a partnership that was active in the triangle trade: rum to Africa, slaves to the West Indies, and molasses to New England. The firm also engaged in privateering and had interests in several ships during King George's War.

The Vernon family divided during the Revolutionary War. Thomas was an active as a Loyalist in Newport, while William and Samuel were active as patriots. The British occupation forced William to leave Newport in 1776. During the war, William served as a member of the Navy Board of the Eastern Department, charged with building and supplying America's ships and maintaining registers of personnel. After the war, William resumed his business activities and became involved in the local affairs of Newport as an overseer of the poor and an incorporator of the Redwood Library. In later years, William's son, Samuel Jr., joined the business first as a ship's captain and then as a partner.

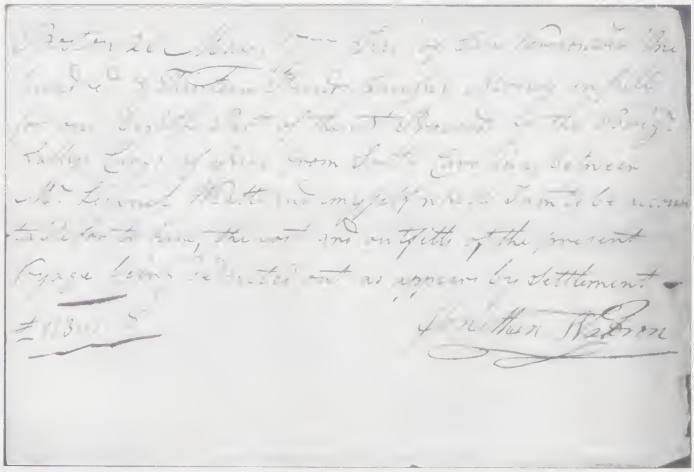
Winterthur Museum, Garden and Library
http://www.winterthur.org"



A 1752 bill of exchange asking Captain John Phillips in Savannah to pay twenty-four pounds, thirteen shillings and six pence sterling to William Banbury. It was signed by Thomas Vernon, who remained on the British side in the Revolutionary War.



A check written on William Vernon in 1770.



A receipt given to Samuel Vernon in 1777 for payment for a share of a rice shipment from South Carolina on the Brig Sally

The Eleventh Annual Chicago Paper Money Exhibition will be held March 17 - 20, 2005 at the Holiday Inn O'Hare International, 5440 North River Road, Rosemont, Illinois. Public hours are from 10:00 to 6:00 Friday and Saturday and 10:00 to 1:00 on Sunday. Entrance fee is $5 for Friday and Saturday and free on Sunday. A special Professional Preview will be available from 2:00 to 6:00 on Thursday for $50.

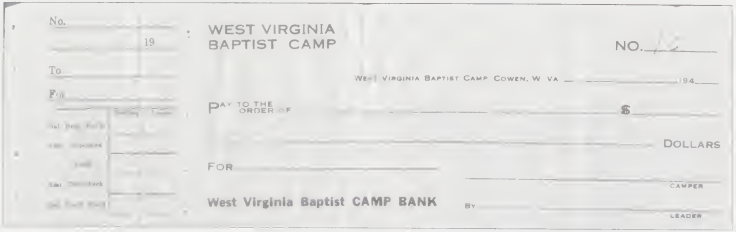
The Fourth Annual Northern Virginia Stock Certificate & Bond Show and Auction will be held January 28 - 29, 2005 at Tysons Corner Marriott Hotel, 8028 Leesburg Pike (Rt. 7), Vienna, Virginia.

Camp Checks

by Neil Sowards

My mother saved everything! Ever since her death in 1993 I have been going through boxes of mementoes she carefully put away. Most had meaning to her but not to me so I must dispose of them. But there were many things related to me - art projects, scout projects, photographs, and a huge variety of other things.

Among the things she saved was a partially unused check book imprinted "West Virginia Baptist Camp, Cowen, W. Va. 194_". Where the bank name normally was, it read, "West Virginia Baptist Camp Bank." In fact it had these words three places on the check. It was to be signed by the camper and by "Leader," probably the cabin leader.



I had forgotten completely about them but as I thought on the matter, I seem to remember we were not allowed to have money at the camp because there had been problems of stealing. Therefore, each camper deposited in the Camp Bank his spending money upon arrival, which was recorded on his stubs. When he needed money, he wrote a check to the camp store and that was subtracted from his account there. The camp store was open a limited number of hours each day and was the only source of candy, craft materials, cards, stationery, etc.

I was twelve years old in 1949, the year I went to this camp and used these checks. I'm sure I felt grown up writing checks to buy things just like my parents did. Most of my checks were for five cents for candy. I did buy a belt for a dollar. It was leather loops which I strung together to make a belt as a craft project. During the week camp I wrote eleven checks and spent $2.21 of the $101 brought with me and deposited. The unspent balance I received back on the last day of camp.

Practice checks used in Business Schools are well known. Now we must add "Camp Checks" as one of the categories on the periphery of check collection.

Letter to the Editor

Dear Mr. Hohertz,

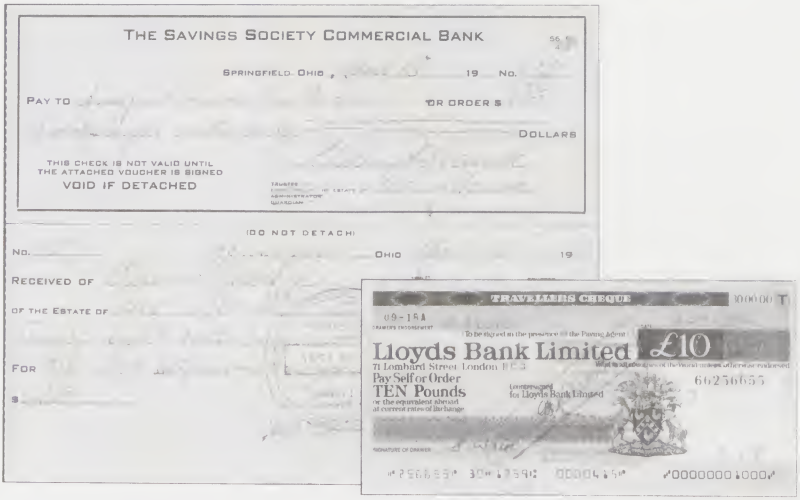
Years ago (actually decades ago) I joined the Check Collectors as Member No. 339 and was active for several years. As my interest gradually focused on collecting International Reply Coupons and money orders of the world, I eventually allowed my membership to lapse.

As I've now reached the age when it's prudent to downsize my accumulation of collectibles I recently disposed of my collection, but discovered I had quantities of Lloyds Bank Travellers Cheques (£5, 10,20,50) and of voucher checks which had been among my brother's possessions when he died several years ago and which I had put aside. They were from my father's estate which my brother had administered in the early '60s. Looking over the checks I experienced more "sticker shock" than I do now at the gas pump. One check was for $0.28 to the Springfield Income Tax Bureau and another was for $4.83 to cover a service call to my mother's home.

After verifying that I had enough of these two items that I could send Mr. Hensley enough to be included with renewal notices to all members I packed them up and sent them to him and thought this was the end of the story. However, I received a notice from the Denver Bulk Mail Center Loose-in-Mails unit that they had an open package, apparently from me, but I would have to identify the contents. I could do this easily, as I had kept examples of each for you. I xeroxed these, and eventually the lot made its way to Mr. Hensley.

I've gotten many a chuckle wondering what the postal official who found them must have thought when he realized he had a package of strange old checks on his hands.

Dr. Allan Hauck

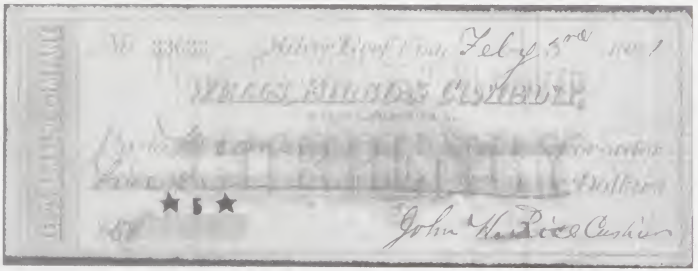


Thank you very much for your donation of these interesting items! They will be sent to members with the 2005 renewal notices.

Announcements

ASCC Meeting. An ASCC meeting was held in conjunction with the Saint Louis paper money show last month. There were four of us there, not enough to hold a formal meeting, but enough to talk about checks and to look at some of my revenue-stamped ones from Saint Louis. Afterward it was suggested that I once again invite members who are interested in revenue stamped paper and have internet access to take a look at my site covering the Civil War two-cent designs. You can get there via a link at www.rdhinstl.com.

At the show Lyman Hensley showed me an interesting draft for sale. He had not decided to buy it, so I did. It certainly has seen better days, but no other stamped paper from Silver Reef, Utah is listed.



Silver Reef is located in Washington County, eighteen miles northeast of St. George. Its elevation is 4,000 feet above sea level. It once was a bustling mining town, and there are many folklore stories concerning the founding of the town. Silver was discovered by John Kemple in spring of 1866 in a rock formation to the west of Silver Reef. However, unable to find the source of the silver vein Kemple moved to Nevada. In 1874 he returned and set up the Harrisburg Mining District. Kemple went on to locate many claims, however, none were ever developed.

By 1875 there was a flurry of prospecting in the area. News of silver ore in the local sandstone rock drew the attention of the Walker Brothers, Salt Lake City bankers. They grubstaked a noted prospector, William T. Barbee. By late 1875, twenty-one potentially rich claims were staked, and Barbee set up a town called Bonanza City.

Although there was a small cluster of business operations in Bonanza City, property values were high. Miners, finding land cheaper to the north, set up a tent city on a rocky section of land known as the "Rockpile."

In November of 1875 the mines in Pioche, Nevada, were closed, and miners and merchants came to the new silver fields, renaming the "Rockpile" Silver Reef. A town sprang up almost overnight. Sturdy buildings were erected for nine grocery stores, six saloons, a newspaper and five restaurants.

Chinese laborers fresh off railroad work drifted into Silver Reef, setting up their own Chinatown. The town's population advanced to over 1,500 during the peak years of 1878 to 1882. There were six mills in operation, averaging over a million dollars output per year. But, as was the case with most western mining towns, the day of reckoning came. Three factors came into play in 1881 to bring the end of the boom. First, the world silver market dropped. Second, the mines filled with water faster than it could be pumped out. And, finally, the mine stockholders lowered the miners' wages. Most of the mines were closed by 1884 and the town died. Attempts to revitalize came in 1898, 1909, 1916, and 1950. All failed. Today, remains of historic Silver Reef can be seen, while a few modern houses have been constructed in the vicinity."

Bart C. Anderson
http://www.utahtravelcenter.com/cities/silverreef/history.htm

The draft is printed in red. "The London Bank of Utah Limited" is handstamped in blue.
It was printed by LeCount Bros. Stationers, SanFrancisco, Cal.

Secretary's Report

Lyman Hensley

Information through December 7, 2004.

New Members

1778 - (C/D) Johan Bodin
2463 S. Kihei Rd C-16-408, Kihei, Hi 96753 — 2 (Hawaii, California), 23, 26
By Charles Kemp

1779 - David Wolfe
735 Webster St., Orangeburg, SC 29115 — 1, 2, 4 (receipts), 20 ,22
From Coin World

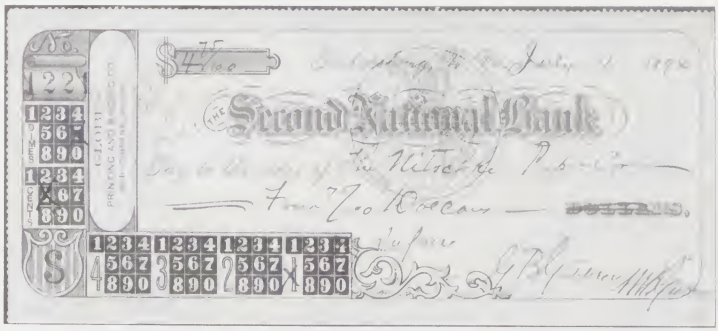
Address Changes

David Boher	PO Box 1165, Three Forks, MT 59752-1165
Tim Horst	15721 Sonoma Dr. Apt 203, Fort Meyers, FL 33908-7328
Roland Rivet	PO Box 728, N. Scituate, RI 02857-0728
Michael A. Zier	4511 Romlon St. Apt 101, Beltsville, MD 20705-2441

Deceased

Robert Bird	(erroneously reported as dropped for non-payment of dues)

A Find in the Marketplace



This check is very colorful, with the elaborate protection scheme printed in green, the wording in brown, and the central globe in red. It very likely was printed by its user, Globe Printing and Binding Company of Parkersburg, "Glo" in the Security Printers Guide.

Member Exchange

Collector wants old U.S. railroad and transit tickets. Mostly pre-1930. My extras are available for trade or sale. **Dan Benice**, Box 5708, Cary, NC 27512.

Wanted: US Government checks and Wisconsin financial documents. **James A. Downey**, 1534 Pennsylvania Street, Sturgeon Bay, WI 54235. E-mail mufelika@itol.com.

Trade/buy/sell any financial paper from any USA town named Wausau, Wausa, Warsaw or Poland. **Terence Kafka**, 885 Spring Rd., Mosinee, WI 54455.

Wanted: Handwritten or manuscript checks (aka holographic checks). All states. Will buy/trade. **Sheldon Rabin**, 2820 Breckenridge Circle, Aurora, IL 60504. E-mail srabin3735@aol.com.

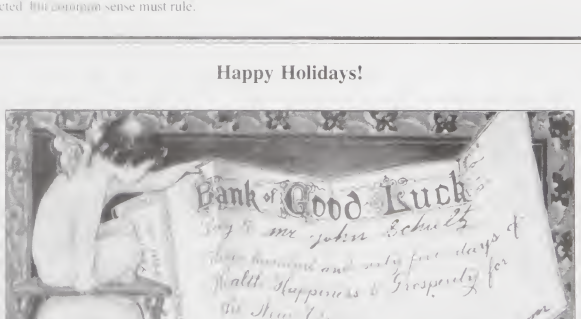
New member is interested in pre-1950 Wisconsin checks. Will purchase or trade for any needed. **Tom Casper**, 3581 S. 75 St. Milwaukee, WI 53220-1137. E-mail tcasper57@hotmail.com.

Collector needs old Philippine TREASURY checks, 1900-1915, with portrait of Gen. LAWTON or Pres. McKINLEY. Top prices paid for nice examples, $100 and up. Send checks or photocopies for my offer. **C.M. Nielsen**, PO Box 71500, Salt Lake City, UT 84171-0005.

Exchange postings will be taken from ASCC members who are collectors only. Postings of 20 words or less are free; please remit $3 each issue for postings of 21 to fifty words. Name and address do **not** count toward the 20 words.

Neither the Editor nor the ASCC can be responsible for compliance with any promises made in postings, or in response to them. Be very clear as to the value you place on your material when discussing a trade. Fairness and common courtesy are to be expected. But common sense must rule.

Happy Holidays!



1908 postcard

Best wishes for the Holiday Season and the following 365 from the ASCC Board!

Ruth A. Miller Knott,
Ephemerist
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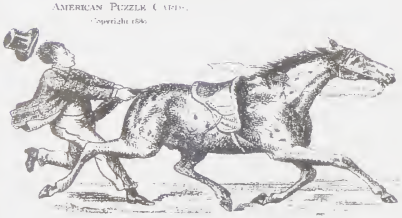

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